

THE ETERNAL WALTZ

OPERETTA IN ONE ACT · WRITTEN BY AUSTEN HURGON

MUSIC BY
LEO FALL



PIANO SCORE
WITH TEXT



\$1.50 *net*

NEW YORK : G. SCHIRMER
Boston : The Boston Music Co. · London : Schott & Co

THE ETERNAL WALTZ

Operetta

IN ONE ACT, WRITTEN BY
AUSTEN HURGON

Composed
by
LEO FALL

PIANO SCORE WITH TEXT

NEW YORK : G. SCHIRMER
BOSTON : THE BOSTON MUSIC CO. · LONDON : SCHOTT & CO.

CONTENTS

No.	Page
1. OVERTURE	1
2. DUET (<i>Smithson and Vox</i>) “Thanks for kindness condescending”	8
3. INTERMEZZO	10
4. CHORUS “A toast we’ll give you to-night”	16
5. THE BOHEMIAN LADIES Two-Step	20
6. LULU VON LINDEN “ I am the ‘dernier cri’ ”	24
7. THE TYRANT. <i>Viennese Song</i> “A man who feels the dart”	30
8. A VIENNESE WALTZ “Hush, and I’ll sing you a waltz-song”	34
9. SOLO & CHORUS “The waltz, the waltz”	46

THE ETERNAL WALTZ

The Eternal Waltz

No. 1. Overture

Written and produced by
Austen Hurgon

The Music by
Leo Fall

Moderato assai

Piano

The musical score is written for piano and consists of four systems of music. The first system is marked 'Moderato assai' and begins with a piano (p) dynamic. The second system continues the melody and harmony. The third system features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The fourth system concludes the piece with a final chord. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

Copyright, 1912, by Schott & Co.



First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including triplets and slurs. The bass clef staff provides harmonic support with chords and single notes. Dynamics include *mf* and *rit.* (ritardando).

Second system of musical notation. The treble clef staff features a melody with slurs and ties. The bass clef staff has a steady accompaniment of chords. The tempo marking *Maestoso* is present at the beginning of the system, and the dynamic *ff* (fortissimo) is indicated.

Third system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff maintains the accompaniment pattern with various chord voicings.

Fourth system of musical notation. The treble clef staff shows a melodic phrase with a triplet. The bass clef staff features a more active accompaniment with eighth notes and triplets.

Fifth system of musical notation. The treble clef staff has a melodic line with a triplet. The bass clef staff includes a triplet in the first measure and then continues with chords. The dynamic *pp* (pianissimo) is marked.





Brisk March-time (*lightly*)

A musical score for a piano piece. The score is written on two staves, treble and bass. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 12 measures. The first measure has a treble staff starting with a treble clef and a sharp sign, and a bass staff starting with a bass clef. The melody is a simple, folk-like tune. The accompaniment consists of a steady bass line. The piece ends with a final chord in the treble staff.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note chord. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a whole note chord. The score is written in a simple, clear style, with a large, bold treble clef and a large, bold bass clef. The notes are black, and the stems are thin. The key signature is indicated by a sharp sign on the F line of the treble staff. The time signature is indicated by a '2' over a '4'.



No. 2. Duet

"Thanks for kindness condescending"

Allegro vivo

Moderato

Thanks for kindness con-de-scend-ing, Pleased are we you're not pre-tend-ing! And you mean to

hand us o-ver Just be-fore we sail for Do-ver- Waltz-so fas-ci-nat-ing,

For which London's wait-ing! And suc-cess has crowned our jour-ney, So our quest is

end - ed! Now, Sir, a-gain we thank you: The Cha-peau Rouge to - night!

I will be there! I will be there! You will be there, if wet or fine!

1.
We will be there on the stroke of nine.

2.
stroke of nine.

No. 3. Intermezzo

In Waltz-time

pp

(No, no,)

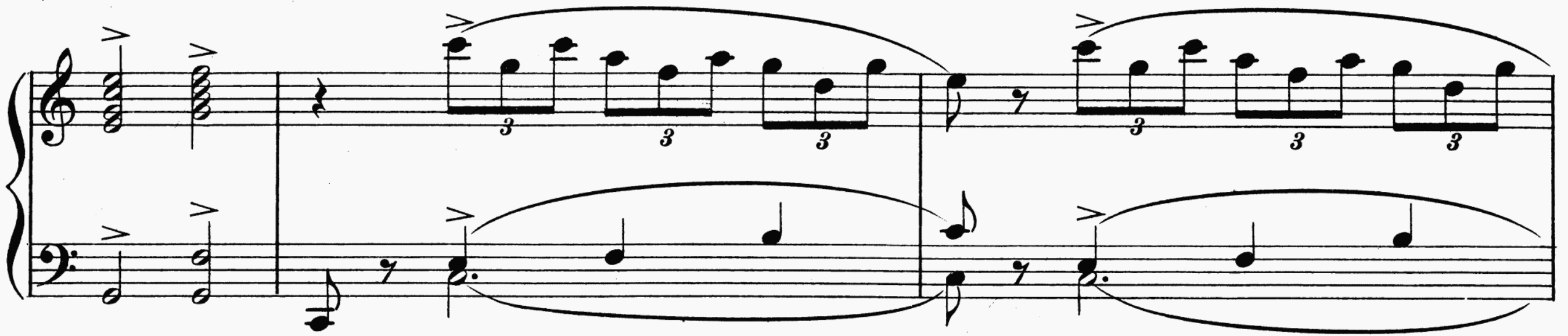
fp

ff Orchestra

The musical score is written for piano and orchestra. The piano part is in 3/4 time, key of D major. The first system shows the piano part with a melodic line in the right hand and harmonic support in the left hand. The second system continues the melodic line. The third system introduces the orchestra with a strong, rhythmic accompaniment. The fourth system continues the orchestral accompaniment. The fifth system concludes the piece with a final cadence.







Brisk March-time (*lightly*)



No. 4. Chorus
"A toast we'll give you to-night"

Allegro

The musical score is written for piano in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of five systems of staves. The first system is a 5-measure introduction. The second system contains 6 measures, with a crescendo marking in the fifth measure. The third system contains 6 measures. The fourth system contains 6 measures, ending with a fortissimo (ff) marking. The fifth system contains 6 measures, all of which are triplets, indicated by a '3' above each group of notes.

SOPRANO & ALTO

TENOR

BASS

A toast we'll give you to - night, So lift your glass - es,

A toast we'll give you to - night, So lift your glass - es,

A toast we'll give you to -

Both men and lass - es.

Both men and lass - es.

night, So lift your glass - es, Both men and lass - es, To

p
Bac - chus! of gods di - vi - nest! Our

p
Good wine so spark - ling and

p
Good wine so spark - ling and

voic - es shall ring in praise! Ac -

light Will ban - ish sor - row! Good

light Will ban - ish sor - row! Good

ff

claim him in wine of fin - est, And all, up - stand - ing,

wine so spark - ling and light Will ban - ish sor - row,

wine so spark - ling and light Will ban - ish sor - row,

1. 2.

glass - es raise. To raise. To

ban - ish sor - row! sor - row! To

ban - ish sor - row! sor - row! To

Bac - chus! To Bac - chus! Vi - vat! Vi - vat!

Bac - chus! To Bac - chus! Vi - vat! Vi - vat!

Bac - chus! To Bac - chus! Vi - vat! Vi - vat!

ff Vi - vat! Hoch! Vi - vat! Hoch!

ff Vi - vat! Hoch! Vi - vat! Hoch!

ff Vi - vat! Hoch! Vi - vat! Hoch!

No. 5. The Bohemian Ladies

TWO-STEP

Moderato

f

pp

sf

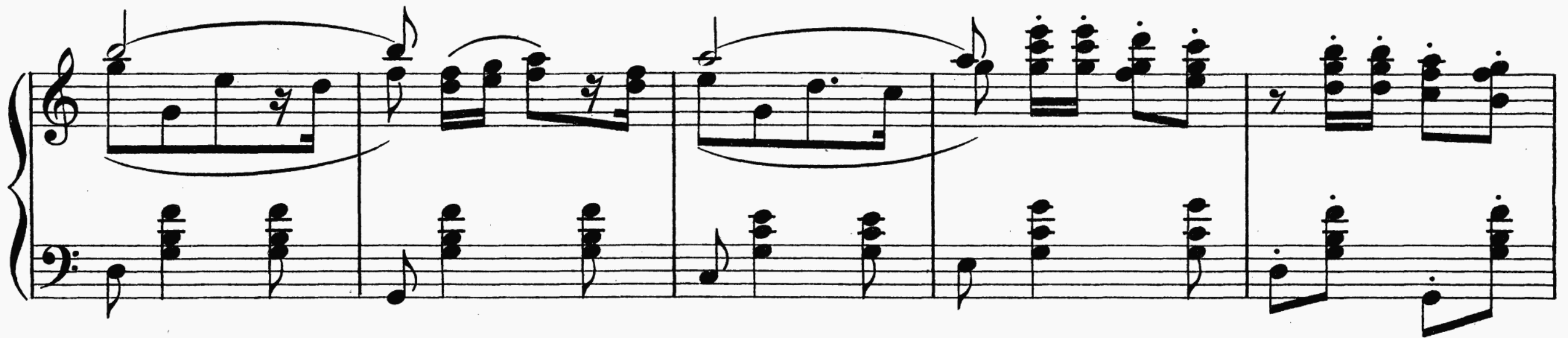
pp

f

pp

p

f



First system of musical notation. Treble and bass staves. Treble staff contains chords with eighth notes. Bass staff contains eighth notes and chords. Dynamics: *f* (forte) in the first measure, *cresc.* (crescendo) in the fifth measure.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth notes and chords. Bass staff contains eighth notes and chords. Dynamics: *f* (forte) in the first measure, *cresc.* (crescendo) in the fifth measure.

Third system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains eighth notes and chords. Dynamics: *pp rit.* (pianissimo, ritardando) in the first measure, *a tempo* in the third measure. First and second endings are marked with "1." and "2." respectively.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains eighth notes and chords. Dynamics: *f* (forte) in the first measure. The system is labeled "CODA" in the top left corner.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains eighth notes and chords. Dynamics: *pp* (pianissimo) in the second measure, *sf* (sforzando) in the third measure, *pp* (pianissimo) in the fourth measure.



No. 6. Lulu von Linden

"I am the *dernier cri*"

Allegretto

ff

The piano introduction is in 6/8 time with a key signature of three sharps (F#, C#, G#). It begins with a treble clef staff containing a whole rest, followed by four measures of whole rests. The piano part, marked *ff*, starts in the second measure with a melody in the right hand and a bass line in the left hand, both featuring eighth and sixteenth notes.

Lulu von Linden

1. I am the "der - nier
2. My por - trait ev - er - y -
3. Of course I al-ways at -

The vocal entry is in 6/8 time with a key signature of three sharps. The melody begins with a whole rest in the first measure, followed by a half note, a quarter note, and an eighth note. The piano accompaniment, marked *p*, features a steady eighth-note bass line and chords in the right hand.

cri" _____ In frocks, in fash-ions and fan - cies, They're
where _____ Will greet you al - ways smil - ing, And
tract _____ A host of men who a - dore me, They

The vocal part continues with a melody of eighth and quarter notes. The piano accompaniment remains consistent with the previous section, providing harmonic support for the vocal line.

all nam-ed af-ter me, The pow-ders, the soaps, and the
 char-i-ty would de-spair With-out my help, my help be-
 like to boast of the fact, That they would do an-y-thing

danc-es. The way I walk and do my hair Is
 guil-ing. Sen-sa-tions new I must cre-ate, And
 for me! But still I coy-ly hes-i-tate 'Twixt

man's de-light and girl's de-spair, And pa-ra-graphs on
 how your hearts would pal-pi-tate, If I should be a
 du-cal crown and large es-tate, And na-tions now ex-

what I wear Are in the dai - ly pa - pers. My gown, in
 tri - fle late At the ris - ing of the cur - tain. Sus - pense! In -
 pect - ant wait To know whom I will mar - ry. And he will

town, Brings me re - nown.
 tense! She's here! Com - mence!
 be- Just wait and see!

rit.

Grazioso

If I'm walk - ing "There she goes!" If I'm
 Then they cheer me loud and long, En - cores
 Herr von Wäch - ter— Pas pour moi! Mon - sieur

pp

driv - ing- some-one knows; Crowds a -
 fol - low for my song; You are
 Sou - chard- Pas ce soir! Mis - ter

wait a glimpse of me, *rit.* For I am Lu - lu von
 al - ways kind to me, *a tempo* For I am Lu - lu von
 Duke - Smith- O ma foi! *rit.* I'll be just *pp* Lu - lu von *a tempo*

1. & 2. 3.
 Lin-den, you see!
 Lin-den, you see!
 Lin-den, you see!

Chorus

SOPRANO & ALTO
Then they cheer me, loud and long, _____

TENOR
Then they cheer me, loud and long, _____

BASS
Then they cheer me, loud and long, _____

En - cores fol - low for my song. _____

En - cores fol - low for my song. _____

En - cores fol - low for my song. _____

pp *rit.*

You are al - ways kind to me, ——— For I am

pp *rit.*

Lu - lu von Lin - den, you see! ———

fff

No. 7. The Tyrant

Viennese Song

"A man who feels the dart"

Allegretto

1. A
2. And

man who feels the dart _____ Of young Cu - pid in his
when she's his at last, _____ And the wed - ding-day is

heart, _____ Will suf - fer cru - el pangs _____ While in
past, _____ The hap - py Hon - ey moon _____ Seems to

doubt the is - sue hangs; ——— But once the maid is his
 van - ish all too soon; ——— He'll set - tle down with his

f

own, ——— No more a sup - pli - ant prone, ——— His
 wife, ——— And lead the hap - pi - est life; ——— But

fate no long - er need he fear, He takes the lead and
 now his friends he seems to miss, And tires of sweet do -

Meno *pp*
 makes it clear, That now no oth - er man May hold her
 mes - tic bliss. His for - mer ep - i - thets Of Sweets and

fan, He'll place a ban On one and
Pets He quite for - gets, And then goes

all Who call her dear! She must
out With - out her kiss! He will

Più vivo

look se - rene As an - y Queen, And dance with him a -
come home late At half - past eight, Though din - ner - time is

lone; She must wear smart frocks Quite or - tho - dox, With
six; He will bring home friends To spend week - ends, And

charm that's all her own; When he calls each night She
place her in a fix; He will rave and scold If

must look bright, And greet him with a smile, But no
break-fast's cold, And let the front door bang, And for

1.
oth - er man must come with - in a mile!
oth - er men he

2.
does not care a hang!

No. 8. A Viennese Waltz

"Hush and I'll sing you a waltz-song"

The musical score is written for a voice and piano. It consists of four systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The piano accompaniment features a mix of chords and moving lines, with dynamic markings such as *f* (forte), *p* (piano), and *fp* (fortissimo-piano). The vocal line includes lyrics in English, with some words hyphenated across measures. The score begins with a vocal rest for four measures, followed by the lyrics "Hush, and I'll sing you a waltz-song, Mel-o-dy rip-pling and free, How it en-tranc-es! what end-less ro-manc-es Lie in the time one, two, three! Pas-sion-ate pas-sage en-".

Hush, and I'll

sing you a waltz - - song, Mel - o - dy rip - pling and

free, _____ How it en - tranc - es! what end - less ro - manc - es

Lie in the time one, two, three! _____ Pas - sion - ate pas - sage en -

thral - ling, Or ten - der-ly breathing of bliss, ——— Feet will be

tap-ping and sticks will be rap-ping, And heads will be swaying like this. ——— The waltz, the

waltz, the Vi - en-nese waltz, I think you know the true from the false, With

music so gai - ly swing - ing And bring - ing de - light ——— The waltz, the

waltz, the Vi - en - nese waltz, The old and young it swift - ly ex -

alts, With rap - tur - ous voic - es ring - - ing, Sing - ing with

rit.

a tempo

me to - night.

a tempo

Held by a ma-gic-al mo - tion, Love lends his wings to our feet, —

— Glid - ing and sway-ing, the mu - sic o - bey-ing, In har - mo-ny smooth and com-

plete. — Here is a glo - ri - ous po - tion, Meant to be

quaffed by us all, — Mad - ly ex - cit - ing, our sens - es de - light-ing, And

hold - ing us un - der its thrall! ——— The waltz, the waltz, the

SOPRANO & ALTO *p*

The waltz, the waltz, the

TENOR *p*

The waltz, the waltz, the

BASS *p*

The waltz, the waltz, the

Chorus

Vi - en - nese waltz, The mad, the glad, the mys - ti - cal waltz, In

Vi - en - nese waltz, The mad, the glad, the mys - ti - cal waltz, In

Vi - en - nese waltz, The mad, the glad, the mys - ti - cal waltz, In

Vi - en - nese waltz, The mad, the glad, the mys - ti - cal waltz, In

rhyth-mi-cal move-ment swing-ing And bring-ing de-

rhyth-mi-cal move-ment swing-ing And bring-ing de-

rhyth-mi-cal move-ment swing-ing And bring-ing de-

rhyth-mi-cal move-ment swing-ing And bring-ing de-

cresc. - - - - - *f*

-light. The waltz, the waltz, the Vi-en-nese waltz, The old and

-light. The waltz, the waltz, the Vi-en-nese waltz, The old and

-light. The waltz, the waltz, the Vi-en-nese waltz, The old and

-light. The waltz, the waltz, the Vi-en-nese waltz, The old and

mf

young it swift - ly ex - alts; The mu - sic is gai - ly ring -

young it swift - ly ex - alts; The mu - sic is gai - ly ring -

young it swift - ly ex - alts; The mu - sic is gai - ly ring -

young it swift - ly ex - alts; The mu - sic is gai - ly ring -

- ing, Dance it with me to - night. *rit.* *pp* M M

- ing, Dance it with me to - night. *rit.* *pp* M M

- ing, Dance it with me to - night. *rit.* *pp* M M

- ing, Dance it with me to - night. *rit.* *pp* M M

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#). The vocal parts feature long, flowing melodic lines with many ties. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. Below each vocal staff, there are four horizontal lines, each labeled with an 'M' and a bracket, likely indicating a specific musical element or performance instruction.

The second system of the musical score continues the composition with measures 5 through 8. It maintains the same four-staff structure as the first system. The vocal parts continue their melodic development, and the piano accompaniment provides consistent harmonic support. The system concludes with a final chord in the piano part. Below each vocal staff, there are four horizontal lines, each labeled with an 'M' and a bracket, consistent with the first system.



First system of musical notation. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, Tenor) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#). The system contains four measures. Each measure has a vocal line and a piano accompaniment line. The vocal lines are marked with 'M' and a line underneath, indicating a specific note or chord. The piano accompaniment features a mix of chords and moving lines.



Second system of musical notation. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, Tenor) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#). The system contains four measures. Each measure has a vocal line and a piano accompaniment line. The vocal lines are marked with 'M' and a line underneath, indicating a specific note or chord. The piano accompaniment features a mix of chords and moving lines.

rit. *p* Falling gradually into brisk

M The waltz, the waltz, the

rit. *p* The waltz, the waltz, the

rit. *p* The waltz, the waltz, the

rit. *p* The waltz, the waltz, the

Falling gradually into brisk

Waltz-time

Vi - en - nese waltz, The mad, the glad, the mys - ti - cal

Vi - en - nese waltz, The mad, the glad, the mys - ti - cal

Vi - en - nese waltz, The mad, the glad, the mys - ti - cal

Vi - en - nese waltz, The mad, the glad, the mys - ti - cal

Waltz-time

cresc. *ff*

waltz, In rhyth-mi-cal move-ment swing - ing And bring - ing de -

cresc. *ff*

waltz, In rhyth-mi-cal move-ment swing - ing And bring - ing de -

cresc. *ff*

waltz, In rhyth-mi-cal move-ment swing - ing And bring - ing de -

cresc. *ff*

waltz, In rhyth-mi-cal move-ment swing - ing And bring - ing de -

light. The waltz, the waltz, that Vi-en-nese waltz, The old and young it

light. The waltz, the waltz, that Vi-en-nese waltz, The old and young it

light. The waltz, the waltz, that Vi-en-nese waltz, The old and young it

light. The waltz, the waltz, that Vi-en-nese waltz, The old and young it

swift-ly ex - alts, The mu-sic is gai - ly ring - ing, Dance it with me to -
 swift-ly ex - alts, The mu-sic is gai - ly ring - ing, Dance it with me to -
 swift-ly ex - alts, The mu-sic is gai - ly ring - ing, Dance it with me to -
 swift-ly ex - alts, The mu-sic is gai - ly ring - ing, Dance it with me to -

Allegro

night.
 night.
 night.
 night.

Allegro

ff

No. 9. Solo and Chorus

"The waltz, the waltz, that Viennese waltz"

Lento *f* In Waltz-time

The waltz, the waltz, that Vi - en - nese

The waltz, the waltz, that Vi - en - nese

The waltz, the waltz, that Vi - en - nese

The waltz, the waltz, that Vi - en - nese

Lento *f* In Waltz-time

waltz, The mad, the glad, the mys - ti - cal waltz, In rhyth - mi - cal

waltz, The mad, the glad, the mys - ti - cal waltz, In rhyth - mi - cal

waltz, The mad, the glad, the mys - ti - cal waltz, In rhyth - mi - cal

waltz, The mad, the glad, the mys - ti - cal waltz, In rhyth - mi - cal

move - ment swing - ing And bring - ing de - light; The

move - ment swing - ing And bring - ing de - light; The

move - ment swing - ing And bring - ing de - light; The

move - ment swing - ing And bring - ing de - light; The

move - ment swing - ing And bring - ing de - light; The

waltz, the waltz, that Vi - en - nese waltz, The old and young it

waltz, the waltz, that Vi - en - nese waltz, The old and young it

waltz, the waltz, that Vi - en - nese waltz, The old and young it

waltz, the waltz, that Vi - en - nese waltz, The old and young it

waltz, the waltz, that Vi - en - nese waltz, The old and young it

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "swift-ly ex - alts, The mu-sic is gai - ly ring - ing, Dance it with me to -". The piano part features a rhythmic accompaniment with chords and single notes.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "night.". The piano part features a rhythmic accompaniment with chords and single notes.

